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but he prefers to follow his source in limiting himself to the most important phase, the acknowledgment of Sins. And a comparison between the Parson's description of the Sins and the *formulae* of the Catechism and Prymers attests—if, indeed, the matter needs attestation—that Chaucer's parish priest voices the commonplaces of the fourteenth-century Confessional. The Parson thus appeals not only to the understanding but to the emotions of men who were wont to rehearse their Sins in this wise: "First, I knowlege my selfe gylty unto Almyghty God, unto our lady, saynt Mary, and to all the company of heuen. . . . that . . . I haue offended my lord God greuously and specially in the seuen deadly synnes. . . . I haue synned in pryde of herte . . . in pryde of clotyng; in strength: in eloquence: in beaute: in proude wordes . . .," and so through the other Sins.⁴

In the light of this relation between the Confessional and Penitential sermons, we can better appreciate the admirable aptness of Chaucer in making many of the Parson's hearers guilty of the Sins that the good priest afterwards exposes—sometimes in the very words of their own revelations.⁵ So far from allegorizing his pilgrims, the poet deepened their humanity in contemporary eyes by large illustrations of their characteristic vices, in which every reader freely and frequently confessed his share. Such men and women, erring sometimes confessedly but often unconsciously, were not only the proper audience for a Sermon on Shrift, but, by reason of their very faults, were flesh-and-blood beings entirely convincing to the medieval mind and heart.

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⁴Cited from a Salisbury Prymer by Maskell, *Monumenta Ritualia Ecclesiae Anglicanae*, II, 274. In this connection Patterson points to the many metrical renderings of such confessions or of separate portions of them (*Middle English Penitential Lyric*, p. 161).

⁵See my article, "Chaucer and the Seven Deadly Sins," *Publications of the Modern Language Association of America*, March, 1914.

SCHILLER'S ATTITUDE TOWARD GERMAN AND ROMAN TYPE AS INDICATED IN HIS LETTERS¹

When reading Schiller's letters I noticed what seemed to be an inconsistency on the part of the poet in his attitude toward German and Latin type. A more complete investigation, however, and a chronological arrangement of the passages in question showed conclusively that the inconsistency was merely apparent, that in reality Schiller's attitude was clearly defined. It is only a matter of minor importance, but seems to have been quite overlooked by the "Schiller-Forscher." As the subject itself is of some general interest and has attracted considerable attention, the attitude of Germany's most popular poet is perhaps deserving of brief mention.

The references up to the year 1796 show a preference for the Roman type. On November 7, 1791 (No. 584), Schiller writes to Göschen, his publisher, regarding the periodical *Thalia*: "Dass Sie lat. Schrift nehmen, freut mich recht und ich denke, es wird sich der Mühe schon verlohnen." To his friend Wilhelm von Humboldt Schiller writes August 21, 1795 (No. 893): "Ihnen überlasse ich es ob lateinische oder deutsche Schrift zum Almanach genommen werd(en) soll. Hätte Unger (the publisher) eine recht passende lateinische Schrift, so würde ich dieselbe vorziehen; doch bin ich nicht so sehr darauf gestellt, und es kommt ganz darauf an, wie Sie Seine Schriftproben finden." To his publisher Cotta he writes, October 31, 1796 (No. 1121): "Dass Sie dieselbe Lettern, wie bey der erstern (Ausgabe des *Almanach*) beybehalten, ist gar nicht nöthig. Ich selbst wünschte kleinere Lettern, (obgleich auch lateinische)."

In the letters up to 1796 I found but one instance where a preference for German type was expressed, and that, too, is noteworthy. In a letter to Cotta, October 2, 1794 (No. 753),

¹The quotations are from *Schillers Briefe* edited by Fritz Jonas, Deutsche Verlags-Anstalt. The numbering of the letters is that of Jonas.

we read: "Wir (*i. e.* Schiller, Goethe and possibly also Hofrath Schütz, who is mentioned in the preceding paragraph of the letter) sind der Meinung, dass Deutsche Schrift der lateinischen vorzuziehen sey." It is to be noted that in this instance Schiller uses the first person plural, not the first singular. He is stating not his own preference, but the decision of several.

In these earlier references no reason, no cause is given, it is simply the statement of a personal preference.

In later letters, from 1799 on, there is a change in Schiller's attitude. To the publisher Crusius he writes, November 29, 1799 (No. 1524a): "Ich wünsche *deutsche* Schrift zu den Gedichten, weil ich aus Erfahrung weiss, dass man ein Buch dadurch in weit mehr Hände bringt." Very similar are the words written to the Jena printer Göpferdt, May 20, 1800, regarding this same collection of poems (No. 1584): "Auch können Sie Herrn Crusius versichern, dass es eigentlich *sein* Vortheil ist, und nicht der meine, warum ich auf der Deutschen Schrift bestehe, denn mir ist bekannt, dass im Südlichen Deutschland viele, welche gern solche Werke kaufen, die lateinische Schrift nicht lesen können." Less suggestive is the following, taken from a letter to Cotta, dated October 8, 1802 (No. 1821): "Was die Ausgabe meines Theaters betrifft, so überlasse ich Ihnen ganz das wo und wie. . . . Zu lateinischer Schrift kann ich aus vielen Gründen nicht rathen."

Especially instructive, however, is the passage contained in a letter to Cotta relating to the printing of *Tell*. It bears the date May 28, 1804 (No. 1971): "Was den Druck betrifft, so überlasse ich es Ihnen ganz ob Sie gleich 2 Editionen eine in lateinischer, die andre in deutscher Schrift machen wollen. . . . Wollen Sie aber bei Einer Ausgabe bleiben, so wird sie wohl mit deutschen Lettern am besten seyn, weil der Tell doch auch vom Volke wird gelesen werden."

Just as in the period up to 1796 I noted but one passage advocating the use of German type, so in these later letters I ran across but one in which a preference for Latin type is

shown, but that one is also significant. It is in a letter to the publisher Crusius regarding the planned édition de luxe of Schiller's poems. It is dated March 10, 1803 (No. 1855): "Eine Prachtausgabe der Gedichte wird mir recht sehr angenehm seyn, und ich weiss auch, dass man im Publicum sie wünscht. . . . Lateinische Schrift ist zu einer Prachtausgabe wohl nothwendig."

Viewing these quotations as a whole, the following conclusions may, I think, be drawn. Schiller's personal preference was for the Latin type, and in the case of an édition de luxe, a "Prachtausgabe," where the book even as a book should appeal to the aesthetic sense, he deemed this type necessary to the end of his life. On the other hand, experience taught him that his works could gain widest recognition and popularity only if printed in German type—he tells us directly that in South Germany and among the humbler classes Latin type was not merely a hindrance to ready comprehension but at times, even in the case of lovers of literature, an insurmountable obstacle.

Naturally and rightly, Schiller subordinated his own artistic preference to the existing conditions of his day. It is, however, interesting to see how modern he really was.

M. BLAKEMORE EVANS.

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THE SEVEN LIBERAL ARTS IN LOPE DE VEGA'S *ARCADIA*

In the fifth book of Lope de Vega's pastoral novel entitled *Arcadia*,¹ composed between the years 1591 and 1594 and first published in 1598, the wise Polinesta conducts the shepherds Anfriso and Frondoso to an immense palace containing eight halls presided over by

¹For the best account of the *Arcadia*, see Dr. Hugo A. Rennert's monograph, *The Spanish Pastoral Romances*, 2nd edition, Publications of the University of Pennsylvania, Department of Romanic Languages and Literatures, Philadelphia, 1912, pp. 142-156, and the same writer's *Life of Lope de Vega*, Glasgow, 1904, pp. 100-104.